

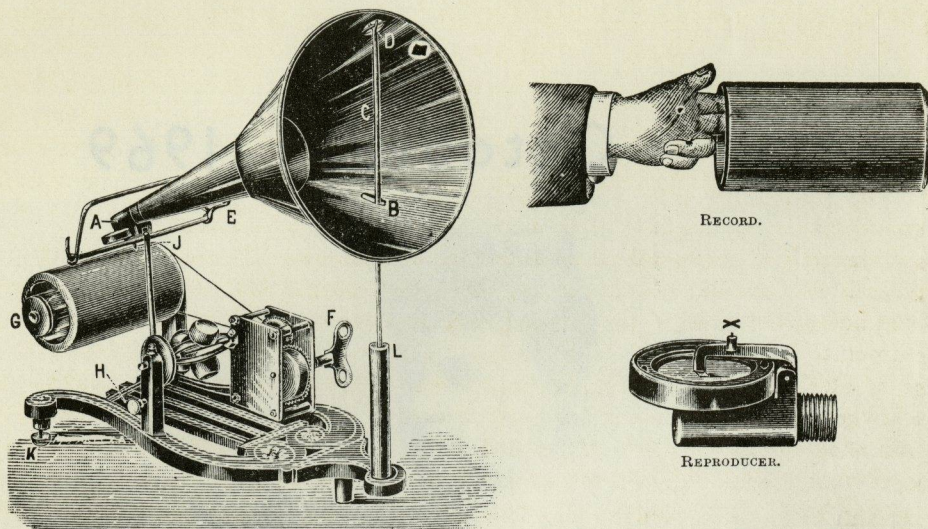
# THE HILLANDALE NEWS

NO. 51      October      1969





# The "Express" Phonograph.



The Phonograph should be carefully unpacked and used upon a level table or counter.

If the driving belt **J** is loose it should be tightened.

Then place the Rod **C** in the slot **L**, put the Reproducer **A** on the Trumpet as shown, raise wire **E** off driving belt and carefully pass the Reproducer **A** on Trumpet through same, the Trumpet should now be placed over the rod **C** at slot **B** and suspended on the slot **D**. The Reproducer **A** must be placed horizontally over the Mandril **G** and should always be placed in the rest at the end of **E** when not in use.

In placing the Records upon the Mandril **G** the hand should not touch the outside surface, the bevelled end of the Record as shown in drawing should be passed on to the Mandril first.

The Screw **K** should always be adjusted so that the Reproducer **A** will not slip to the right or left, it would damage the Record if the screw **K** is not properly adjusted.

To start the Machine screw in the screw **H**, care being taken that the spring is properly wound up at the key **F**.

The screw **H** is also to be used for regulating the speed of the tune, care being taken not to turn the screw too far.

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**Price** .... **£2 : 0 : 0**

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*Made in Japan*

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# Just Reminiscing . . . .(aided by a Phonograph) <sup>3</sup>

Part.1.

by Billy Russell

(EDITOR'S INTRODUCTION) Occasionally we see glimpses of Billy Russell on our television screens in Britain - showing that this grand Music Hall artiste still has not decided to retire. We are happy, too, that our Member Paul Morby is a great friend of Mr. Russell and decided to set up his tape recorder one evening while they played and discussed phonograph cylinders. In transcribing the "interview" we use P.M. for Paul Morby and B.R. for Billy Russell. We are very grateful to both of them for these interesting notes)

The tape opened with a recording of Wilkie Bard singing 'Chrysanthemums'.

B.R. Oh yes! That was Wilkie's song. He was a fine comedian, but his make-up was rather grotesque. I couldn't see any reason for it, because I thought it was a clown's make-up really. I can see him now with a mass of red grease paint over his nose and round his upper lip; his roundish chin; white eyes with two black strokes down them, and a very high wig-bald in front, with a mass of black hair at the back. No matter what character he played, he always wore the same make-up. But, he was a great character comedian - yes, he was a grand personality was Bard. The man whom I remember above all others was 'The Man in the Velvet Suit', Billy Williams with his infectious laugh. He often tailed off his records with that laugh.

P.M. How truthful are the cylinder recordings we listen to and enjoy these days? Let's listen to a cylinder of Billy Williams singing 'The Kangaroo Hop'.

B.R. That's Billy Williams all right. That song seems rather unusual for Billy Williams. That was nothins usual type of number. But he made so many records that he would depart from his usual line - from his act. I first saw him in 1903, that was in the early days of cylinders. He used to sing more comic things than 'The Kangaroo Hop'. But he was called upon to do so much. He made so many records - he could sing anything. He had some jolly numbers like "When Father Papered the Parlour".

I remember that when my parents kept a pub in Gloucester - it was a theatrical house, 'The Bull' - we had a phonograph with two earpieces and with the machinery enclosed in a case. I think the patrons paid a halfpenny, or used to buy some coins across the bar to put in. I was too young to remember what coins had to be inserted to get the music. We also had a big

Polyphon in the bar. My mother was always obtaining things like this as an attraction. I first heard Billy Williams on cylinders played by the machine when I stuck the earpieces in my ears. I think it was called an Audiphone. They had them in Paris right up to just before World War II.

Continuing with Billy Williams . . . . After his laugh on the records became known, he was billed as "Laughing Billy Williams - The Man in the Velvet Suit". That was his bill matter.

Then there was Lauder (Sir Harry Lauder as he became after the 1914-18 war) with his "I Love a Lassie", "Lass of Tobermory", "Will you Stop Your Tickling, Jock", "Roaming in the Gloaming". He did not have "Keep right on to the end of the road" until after World War I.

I remember G.H. Elliot, the "Chocolate Coloured Coon", in his early days singing "I want to go to dear old Idaho". Eugene Stratton was before Elliott. He was the original one. He came over from America with Haverley's Minstrels and then stayed on with Burgess and Moore's Minstrels, later marrying one of Pony Moore's daughters. It was hard to believe that Stratton was a white man when you saw him on the stage. His delineation of a Negro was perfect. To my



mind, Elliott was never a negro, but was a chorus singer in chocolate make-up. But Stratton was marvellous. Light as a feather on his feet, yet it was remarkable that he had no music in his voice. He had wonderful musical arrangements, and he would never take a chance. When on tour he would take his own musical director, his own first violin and his oboe player for 'Lily of Laguna', to play the shepherd's pipe up to the first chorus. Stratton never took a chance, he was a perfect artist. He always insisted that his performance had to be right . . he even took his own scenery. His songs were written by a Manchester fellow, Leslie Stuart, whose real name was Barrett. He wrote all his numbers. Leslie Stuart wrote 'musicals' and a number is still sung today. - "Tell me pretty maiden . . . " Stuart could write marches too.

An artist who recorded cylinders and was big in pantomime was Jack Pleasants. He sang "I'm shy Mary Ellen, I'm shy" and "Watching the trains come in". He started as a cylinder artist . "I'm twenty-one today". was one of his numbers - which he must have recorded about 1909.

P.M. Were you ever approached in your heyday, say, in the Twenties or the Thirties to record? Did anyone approach you to go into the recording studios?

B.R. It was in the late Twenties that I began playing the first-class halls. I played round the dumps for years and years in all kinds of things, dramas, fit-ups, dry-ups, circus, everything. I was approached several times, but I couldn't fancy it. I have to have an audience. I thought that was the reason. It took me a few years to find out it wasn't at all. When I sang on records I had to get into make-up or I couldn't get the character.

P.M. Well, that is what you said when you first came to television, but after a while you came to like the medium. It seems a pity that you did not make the effort to go to the recording studio sooner.

B.R. I suppose I had the funny idea that I was not adaptable.

P.M. What made you jump up, wave your pipe about and smother me in tobacco when I replayed the section of the tape including Billy Williams cylinder?

B.R. I think it was so alive, it was so truthful to the real Billy Williams. Yes, it was pretty good. Wonderful reproduction! It was a pleasant contrast to what I remember of the early days of talking pictures. I would never go to see a musical. I never saw one until someone convinced me to go and hear Grace Moore, in 'One Night of Love'. I was at Leeds at the time. A friend of mine who was manager of 'The Scala' said, "Bill, you will enjoy this". I said, "Oh no, I can't stand singing on the talkies, the recording is so bad". He replied, "Not this one, come and listen to this." I went every day - saw it five times, in Leeds. I have seen it several times since. I thought it was the most glorious film. I only had eyes and ears for Grace Moore. She sang "Ciri Biri Bin" and "One Night of Love". It was magnificent. They had made the transition. There are one or two things I go mad about. Walt Disney's "Fantasia" is another film which I go to see again whenever I have the chance.

I recall also the days when they the soundtrack on discs. I remember there was a light which used to travel around clockwise and could be seen - like a dart of light. It was frequently behind the image on the screen, so that the film would be slowed down until the sound caught up. It wasn't very successful.

P.M. I think it was a pity that you did not allow yourself to be recorded sooner.

(to be continued)



# A full report of Our 50th. Anniversary Dinner. (5)

## by A London Correspondent.

The August issue of 'The Hillandale News' went to press without the report promised of the Golden Jubilee Dinner of 10th. May, but photographs and a summary of speeches could not be prepared in time. This was surely an evening that will long be remembered by all present, and it is surely fitting that those unable to attend should be given a detailed account.

Speakers were introduced in a very efficient manner by the Society's Treasurer, Gordon Bromly, who acted as Master of Ceremonies.

In welcoming guests and Members, the Chairman referred to the Society as probably the oldest Gramophone Society in the world, although it was comparatively young when compared with the ninety-two years of recorded sound, but all the gramophone societies before ours had wilted away during World War I or The Twenties, but there was no doubt that our own had older roots than 1919. The Society had been trying to make contact with as many pioneers in the recording industry as possible, and he expressed his appreciation of the assistance given by several members in this respect. He hoped that when the time came for the Centenary Dinner, some of the younger people present would be there, and could give an eye-witness account of the events of this evening.

The President then followed, and recalled some of the earlier members of the Society he had known, including Adrian Sykes and Henry Seymour, and he was particularly pleased to welcome the Society's surviving founder-member Mr. Arthur Weatherly, who he appointed Vice-President in recognition of his long membership and loyal support. He went on to show that the magic of the name "The City of London" still exists today and that it is very appropriate that our Society is associated with it.

The Secretary spoke of his official duties and gave some facts and figures under the heading of "The State of the Society", which reminded those present that besides dealing with a large amount of Society correspondence, amounting last year to 1,970 odd letters, he compiles edits, prints and despatches about 600 copies of the 'Hillandale News' every two months. He dealt with the world-wide aspect of the Society and of the friendship existing among members everywhere.

In an amusing speech, John Freestone then proposed the Health of the Society's Guests. He delighted us with several anecdotes, including one about W.S. Gilbert, which he felt was appropriate to introduce the principal Guest, George Baker, although it should be remembered that besides Gilbert and Sullivan, Mr. Baker had interests in practically every types of music.

Mr. Baker began by referring to the distinguished Guests present, and to those unable to attend through infirmity or distance. For him the presence of Mrs. Nelly Hough had a nostalgic and magic ring, as in the very early days he remembered "Edison Bell record", and she represented part of that history. At the age of 88 she beat him by four years, but he felt both were young compared to some of the pioneers in the industry still alive in their nineties, to whom the Chairman had made reference. He felt honoured at being invited to be part of the Golden Jubilee Festival of the Society. He recalled his own twenty years as Secretary of the Savage Club as he could appreciate some of the problems of our own Secretary in dealing with readers in all parts of the world, wittily pointing out that so many of his own members used to



receive notices, but their inability as "readers" was regrettable!

His own gramophone career had started in 1909 and continued until 1962, when at the age of seventy-three he had experienced "a sort of Indian Summer". The Society's record ran from 1919, his own had started just before World War I, and he had recently attended a meeting of the Society to listen to some of his earliest records which he hardly recognised, not the sound but the titles of the songs he had completely forgotten, and concluded he must be something of a reincarnation of himself; in fact in one of his books, C.B. Cochran referred to him as "the late George Baker"! Years later Cochran made amends by presenting him with a valuable sketch by no less an artist than James Pride.

He had started recording in the early days of the disc for Pathé Frères, and those days were very different to the present, very much more arduous than now when a recording is made on tape in bits, and the bits joined together by the 'backroom boys'. In the old days one stood in front of the horn and started the record. If a mistake was made, it was stopped and started at the beginning again. The singer needed nerves of steel because there was no going back. If he, George Baker, were going to sing the Nightmare Song in "Iolanthe", which is  $4\frac{1}{2}$  minutes of quick word singing, or patter as it really is, one mistake meant stopping and beginning all over again. Too many mistakes made the performer nervous and it was then hopeless. The system was that the 'take' was left, and the next record made until the poor fellow recovered his nerve.

He lived to see the day when he did two types of recording, acoustic and electric, and then, latterly in his seventies, it was done all over again; this time it was simplicity itself, the whole song was never attempted but recorded page by page, and when it came to the quick part, and he didn't like it very much, about four bars were recorded and inserted in the middle, and it made a marvellous record! The system has made for a perfection of records, a performance often better than a particular artist could produce in person.

The ready availability today of records, compared to the bicycle-shop days, had meant that music is now popularised among the most unlikely sections of the people, and the bumper sales of classical records have created a nation of music-lovers, delighted with the record companies who have shown enterprise in issuing records of the most unlikely works which sell. Higher starting wages mean that young people become record buyers as soon as they start work, which, thirty years ago, would have been out of the question.

Mr. Baker referred again to his early experiences in the recording industry. The record companies were not as profitable concerns as today, and in the ordinary way of making songs, it was considered a poor session if at least six were not recorded. He had known Harry Bluff\* make eight or ten items in one session, under six was considered unprofitable. Many recordings were done on a "fee for the session" basis, with no royalties attached. In his lifetime, he had used nine other names as well as his own. In contrast to today, there was a certain free-and-easiness about it all. Today that had changed greatly, a high standard of perfection is required, and production costs are enormous, but there is now a large number of people interested in buying records and we should be grateful to them and to the sound engineers who engineer those records.

The inception of the B.B.C. brought various devices into an Effects Department, slamming doors and marching soldiers for instance, which were cinders in a box. These effects had been used previously in acoustic recordings long before the B.B.C.; there is



nothing new under the sun. Before the days of the microphone a horn recorder was used, and all the sound recorders were made by the Recording Engineers themselves and were their own personal property, and different recorders were used for different types of recordings. Mr. Baker recalled that when the cast had been assembled for the first complete "Mikado" in November 1917 for issue in the following January, the recording engineer fell ill with influenza, and for the four days it took to make, Will Gaisberg, brother of Fred, was hurried in and took the whole recording. He had not been a recorder for years. In the "Mikado" George Baker had had to play several parts and sing the choruses as well, and the records were good and sold well. Nowadays there is not just the one horn which the singers used to crowd around, and then dodge down out of the way to allow the sound of the orchestra to get in. It is all very different, there are stereophonic recordings with two speakers pointing at the listener and that is the actual sound produced in the theatre - - or is it?

He praised the historical research of the Society, because history is so soon forgotten. There had been those who said, "History is Bunk", but it is facts, which should be kept in solution. There was a case only a fortnight ago when a Society member from the north had contacted Mr. Baker after reading his reference to his recording sessions with Jack Hylton: that reader was writing a life story of Jack Hylton and George Baker's contributions to the sessions were often referred to by grandiloquent name "with vocal refrain". Here was an example of how our "News" kept in touch with all dedicated to the subject.

Mr. Baker enumerated the types of records he had made or taken part in, about three thousand of them including "vocal refrain", hymns, one voice in the "Departure of a Troopship" and all sorts of other records; then there was Gilbert and Sullivan with many records to each volume, and series acoustic, electric and L.P.; the Children's Songs, "When we were very young", "Hums of Pooh", "Alice in Wonderland", and the marvellous cycle done many years ago "In a Persian Garden" performed by Agnes Nicholls, Edna Thornton, Hubert Eisdell and himself. Unfortunately he had lost many of these records over the years.

Mr. Baker appreciated that in contrast to some other Societies, this one kept track of people who contributed in any small way to the advancement of recording, so that the name of men like Edison and Berliner still shone brightly through what is and will be living history.

Our Guest of Honour concluded his speech by thanking the Society on behalf of all Guests for its welcome and warmth of friendship, and he felt sure that the Guests would share with him gratitude to the Society that means so much to all who had spent a large portion of their lives in the field of recorded sound.

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\* Newer members might like to be reminded that Harry Bluff was a versatile singer, comedian, mimic, associated mainly with the Edison Bell Company where he began working during the 1890's and was the Edison Bell cylinder announcer, (as well as being competent in 'office work' there). He appears on Edison British wax cylinders and Blue Amberol cylinders under the name of Bobbie Naish.  
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ILLUSTRATIONS FROM THE DINNER appear in the centre pages of this issue, and I will name the diners who may be seen. In picture U, on the left side of the table, reading from the left we see Mr. J. McKeown, Mrs. M. Ledger, Herr W. Schenker of Zurich, Miss van Daalen and Mr. F. Jansen, both from The Hague, Mrs. and Mr. S. Miebs. At the end is Mrs. Nelly Hough and Major Gerry Annand. On the right of the table, nearest the camera Mrs. and Mr. Roy Smith with Mr. O. Waite just seen.



In picture V, facing the camera we see Mr. and Mrs. A. Theobald, Mr. and Mrs. I. J. Milliner, Mr. and Mrs. A. Goldsmith. On the right of the table Mr. V. K. Chew is seen chatting with Mr. J. Carreck. Of the next five diners, only Mr. E. Broad is seen clearly. From left to right in picture W are Mrs. Nelly Hough, Major Gerry Annand, Mr. and Mrs. G. Frow and Mr. George Baker. In the foreground of picture X, Mr. F. Holland of the British Piano Museum and Mr. G. Edwards are chatting with our Secretary, Mr. Ernie Bayly. Behind them other members are seen busy in conversation before the commencement of Dinner. In picture Y, facing the camera from left to right are Mr. and Mrs. M. Bambridge, Mr. W. Brott, Mr. J. Freestone, Mr. D. Grafton, Mr. R. Wimbush and Mr. D. Aldous. With their backs to the camera, from right to left are Mr. and Mrs. J. Dennis, 'unknown', Mr. C. Lloyd, Mr. D. Watson and three good folks whom we are unable to see clearly.

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## Miss Nathalie Janotha - pianist and composer.

by George Woolford

A pianist of great talent and very nimble fingering, her playing was studied by experts in 1878 who went to the extent of writing a report of their findings. Regrettably she appears to have recorded only for The Gramophone Company in London in 1903.

She was born in Warsaw in 1856 and studied the pianoforte with a succession of famous masters such as Ernest Rudorff, Johannes Brahms, Franz Weber, Clara Schumann and her step-brother Waldemar Bargiel. Her mother was friendly with a sister of Chopin and also his last pupil, Marcellaine, Princess Czartorska, who was the only pupil, according to the experts reviewing her London and Paris recitals of 1855, being old enough to remember Chopin's performance seven years previously to retain his true style.

Thus Miss Janotha's interpretations are as authentic Chopin as we are ever likely to hear, even after Schumann's and Brahms' very individual styles of playing. She gave performances in the 23rd. Popular Concerts at the Crystal Palace in 1878, including Beethoven variations, Brahms duets, with Chopin encores.

Her performances at the Prussian Court for Wilhelm I, Frederick III and Wilhelm II earned for her the derogative title during World War I of "The Kaiser's Pianist". Her compositions were dedicated to the Empress and her records bear the title of "Court Pianist to His Imperial Majesty the German Emperor." She died in 1932.

Her records for the Gramophone Company, London. 1903. Black label ten-inch single-sided.

- 5561 Chopin, Fugue (6340b)
- 5562 Mendelssohn, Spinning Song (6341b)
- 5563 Janotha, Polish Carrillon (6342b)
- 5564 Janotha, Gavotte Imperiale (6343b)

The photograph of Miss Janotha on the front cover of this issue was copied from a 1903 Gramophone Company catalogue by Ernie Bayly. In its original it was only a few inches square.

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## More from Edward

Since writing about Van Biene and 'The Broken Melody', I have had an opportunity to hear his twelve-inch Zonophone recording of the piece. There is no break in the melody, although there was time for one. Perhaps he never played it 'broken'.

Going through my old sheet music recently, I noticed Teresa del Riego's "O Dry Those



Tears". Although she wrote many songs, if this composer is remembered at all nowadays, it is by this beautiful song, published in 1901. And yet she died only last year, in February 1968, at a nursing home in Sheringham (Norfolk, England). I have a Blue Amberol of this song, of which Madame del Riego also wrote the words, and I understand that Madame also recorded it, although I have never heard the actual existence of the recording confirmed.

My sister has a theory that tunes, and particularly songs, go in pairs. Perhaps this is because of having double sided records when young and growing up with them. The song "O Dry Those Tears" pairs off with "Sing me to Sleep", by Edwin Green, and anyone who knows both songs will recall their similarity (but not sameness).

Sameness of tunes is a different matter. Take "The Carnival of Venice" for example; you know how it goes. How many so-called "original" tunes are just in fact thinly-disguised variations? From the middle of the nineteenth century comes "The Dutchman's Dog" (Oh where, oh where has my little dog gone?). This particular one even engendered Archibald Joyce's Edwardian waltz "Love and life in Holland". Again, at the turn of the century we had Arthur Prior's "Whistler and his Dog", then a waltz called "Yip-I-Addy-I-Ay" and another called "Nights of Gladness". In the 1920's came "Yes we have no bananas". In the 1950's "How much is that Doggie in the window?" - In 1967, the winner of the Eurovision song contest "Puppet on a String."

I claim that these are variations on "The Carnival of Venice", which itself bears a remarkable resemblance to Handel's "Hallelujah Chorus".

Watch the song charts! . . . there's life in the old tune yet!

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## The Story of a Gramophone by S.G. Overstall

Although it is a good principle to commence a story at the beginning, the more I think about this case, it is difficult to determine when the beginning occurred; I think it goes back to the limit of my memory. My father had a table gramophone when I was a small boy early on during World War I. It fascinated me and I looked into every part of it in endeavouring to find the source of the music.

A few years later, out at work, and some pocket money saved, I decided to make a gramophone. It was very unscientific. A Garrard double-spring clockwork motor plus an "S" type tone arm, (a huge fat thing) and a Volvox were purchased. The soundbox was strongly recommended and had the stylus bar extended beyond the point where it joined the diaphragm in the form of a flat iron plate. This plate was between the poles of a horse-shoe magnet. Several virtues were ascribed to the arrangement - later I removed the plate and the magnet which action improved the reproduction! The horn was not based on any known principle, made of three-plywood and as long as I could get into the cabinet. The bends were rather like the Columbia Plano-Convex system. This was done to make fabrication easier, not from any knowledge of the method or principles. The reproduction was quite acceptable and much admired by the family and friends.

Around 1930, a friend drew my attention to some drawings and an article on constructing a re-entrant exponential horn from wood. This intrigued me very much. The details were for a horn with a 24-inch square opening. This was too small for me!! I therefore scaled-up the drawing to give a 30-inch opening. I did not realise at that time that this had an adverse effect on the exponential characteristics of the horn.



However, ignorance is bliss and I started to work on the new horn. I still remember the expression on my father's face when I asked him to order 100 feet of 6-inch x 1-inch planed timber as I was going to make another gramophone. After much labour it was completed in about twelve months. The results were very rewarding many soundboxes appeared over the electric Collaro 'Empire' motor. Most of them were literally hand made by me, I had not a lathe and other facilities which I acquired in later life. The re-entrant horn did noble service for many years and during that period it saw my taste in music change. About fourteen years ago I moved with my family from S.W. London to Brighton. As there was much work to be done in the old and neglected house which we had bought, records and gramophone took a back seat - particularly when I discovered that the electricity supply in our area was D.C.

A few years ago work on the house was finished (in so far as they can be said to be finished) and the electricity supply changed over to A.C. my thoughts turned again to things gramophonic. I decided to scrap the re-entrant horn and build an external horn machine. I thought about the project for about two years.

Firstly I considered which motor I should use and after examining several, decided to buy a 'LENCO 88'. Around the outline drawing of the side and front elevation of the motor a suitably dimensional sketch of the cabinet was made. The details were then worked out on paper. Attention was next given to drawings for the horn. The formulae and advice contained in Mr. P. Wilson's articles in 'The Gramophone' of April, 1934 to August, 1935 were used and many evenings spent with a seven figure log table working out the contours of a horn of circular section with an 84-inch axis and a final opening of just over 32-inch diameter. The figures were then adjusted to a square horn section which gives a final opening of just over 28-inch x 28-inch. Now came the most frustrating part of the preliminary paper work - drawing the bends. This job is almost all 'trial and error' all the way, especially the large last bend which brings the horn forward over the top of the cabinet. The two smaller bends which lie inside the cabinet were not so difficult. The drawings finally completed, templates were cut from large sheets of brown paper of the shapes of the sides of the horn and the paper work laid aside.

Work was now started on the cabinet. The wood used was mahogany cut and planed from an old shop counter top at least a hundred years old. As it was 1½-inches thick, 'sawn' condition on the underside, much marked and pitted on the upperside which also had innumerable coats of thick lead paint on it; it took many hours' hard slogging with a plane to reduce it to the thickness and finish required. The cabinet was carried through to completion and stained with a mixture of oak and mahogany 'Colron' wood dye. Several brush coats of white french polish were applied, each coat carefully rubbed down with the finest grade of garnet paper. Final polish with beeswax dissolved in genuine turpentine. The handle for lifting the cabinet lid was fashioned from a piece of ivory cut from a section of elephant tusk which I know to have been around before 1900.

Next the horn was tackled. The small section lying within the cabinet was the first part to be undertaken. The material used was 4mm ( $\frac{5}{16}$ -inch) birch plywood which was cut to shape from the templates, the inside surfaces were given several coats of clear varnish. They were then assembled with resin glue and veneer pins. When set the outside was cleaned up and also varnished. It was then fixed into the cabinet and the large external horn



next received my attention, proving to be one of the most difficult "do-it-yourself" jobs I have ever undertaken. Marine (i.e. bonded with waterproof adhesive) birch plywood 6mm (1/4-inch) thick was used. The templates were stuck to the plywood and the panels cut to shape. Stout wooden formers following the contour of the sides of the horn were made. The shaped plywood was soaked in the bath for twenty-four hours. This caused a minor riot in the house, but we all survived. After the soaking, the sections were cramped to the formers and left to dry for seven days. When released they were very near the curvature required. Now the struggle really started: bringing the edges together, glueing and screwing them. This entailed several hours of really hard work. Once the operation had started I had to complete it. Holding the edges together while glueing and screwing was most difficult - my fingers, at the finish, felt as though they had been through a wringer. I could not write properly for days. (Your Editor will no doubt comment that I cannot write even now!!) However, it was finally completed and put aside for the glue to set. Then, having cleaned up the edges, the edge cover strips were glued on and the whole job carefully sanded and painted. From the illustrations on the back cover of this magazine, you will see that the front edges of the horn curve inwards slightly due to the tensions set up in the plywood by the bends. This curvature was very much more marked before the wooden rim was applied. To eliminate the bending a rim of a thickness quite out of proportion would have been necessary, so I had to compromise. There were two other factors influencing the size of the rim. Eventually I plan to make a record cabinet to the top of which the gramophone will be rigidly fixed. Until this is done, the gramophone is a 'table model'. Until it was finally completed I was worried that the weight of the horn would cause the whole thing to topple forward. I had no means of knowing until it was completed. A heavier rim might have increased the tendency to topple. The width of the door of my workshop, 2ft. 4ins. was another consideration. Had I made the rim heavier I could not have taken the finished horn out of the workshop. Fortunately the rest of the house has wider doors.

Next the base which attaches the horn to the cabinet was made. This is actually a short section cut off the horn and built up to its external shape by glueing on pieces of mahogany. Forming and brazing the rim into which the horn rests proved to be a very difficult job. I used a brass rim because I thought I might have to swing the horn to one side when changing records. When assembled I found it unnecessary to move the horn. Anyway, brown mahogany and matt brass are pleasant to the eye.

While all this was going on I had taken "time off" to make the tone arm as a change from working in wood. This gives about twelve inches back axis to needle point and is a half-inch parallel bore tube. Incidentally, the motor board is so arranged that it can be moved from side to side so that the "overlap" of the needle beyond the motor spindle can be adjusted to meet whichever soundbox I may wish to use. Criticism may be levelled at such a long parallel bore tone arm. It is said that a parallel arm produces a "peaky" response, but I cannot detect it with this horn. It may apply to smaller horns, perhaps. A rigid parallel tube will transmit sound waves better than any other form of conduit, unfortunately it cannot transfer the energy efficiently to the open air.

The vertical movement of the tone arm is incorporated in the back horizontal movement through a gimbal arrangement. The joint between the horn and the tone arm is in the form of a circular trough in which the tone arm hangs freely. The trough is filled with silicone grease. I tried a thin lubrication firstly, but found (probably through capillary action) it



ran down into the horn, I intend to try me xury a little later on.

A suitable soundbox was no problem as I was always making up new ones for the re-entrant gramophone and have a box full of bits and pieces. I spin the diaphragms on the lathe from aluminium foil about  $1\frac{1}{2}$  thousandths of an inch thick. Having recently obtained some Pathe hill and dale discs I made a Pathe-type soundbox and tried it at first with triangular bamboo needles. Results were good but improved by the purchase of a sapphire ball stylus. (By the way, has any reader any advice on how I can raise the speed of my Lenco 88 motor to 100 r.p.m?)

Making this gramophone has given me great pleasure and I hope its story has been of interest to readers.

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## J.W.Kelly- A biographical sketch. by Peter Betz

How many of us possess a John W. Kelly cylinder, or for that matter have ever heard of the gentleman, once well-known as "The Rolling Mill Man" ? As an introduction, his death notice in 'The New York Times' of 27th. June, 1896, supplies an accurate synopsis.

### "ROLLING MILL" KELLY IS DEAD

Famous Monologist, and Wrote "Throw Him Down, McCloskey".

John W. Kelly, the well-known Irish character comedian, died yesterday at the home of his father-in-law, James McGrath, [REDACTED] Kelly was one of the most popular comedians of the variety stage, and was known as "The Rolling Mill Man" because he was employed in a rolling mill about the time he discovered that his future lay in the direction of the stage. He made his first appearance in Chicago 17 years ago in partnership with Lew Hawkins. In 1880 he secured an engagement at Miner's Bowery Theater. In 1892 he was engaged by Tony Pastor for one week, and his success was so great that Mr. Pastor extended his contract for one year.

Although a man of limited education, Kelly was a song-writer of renown. Among the most popular of his songs were, "Throw Him Down, McCloskey, sung by Maggie Cline, "The Bowery Grenadiers", "Slide Kelly, Slide", "Come Down, Mrs. Flynn", "She Might Have Licked McCloskey, But She Can't Lick Me" and "The Milwaukee Fire".

Kelly was born in Philadelphia, 39 years ago. His last public appearance in this city was on the occasion of a benefit at Tony Pastor's two weeks ago. A week last Tuesday, he entertained the inmates of the hospital on Blackwell's Island. Kelly was possessed of an unfailling fund of native wit, and as a story teller, he was inimitable. He rapidly accumulated a competency, for his salary was among the largest paid to variety performers in this country.

He lived with his wife and two children at [REDACTED] from which place he will be buried. He was taken ill last Tuesday. His death was caused by heart failure."<sup>1</sup>

This death notice, unusually long and detailed, serves in part to show the extent of Kelly's popularity, and it is fairly accurate. Most other accounts on Kelly will name Bright's Disease as the cause of death which, considering Kelly's age and the fact that, by all accounts, he was a dedicated, hard drinker, seems more logical than heart failure. More than one account, including the notice in the Tribune<sup>2</sup> state that his real name was Shields, An



error by omission occurs with the slighting of what would later become one of the most oft recorded Kelly songs, "The Land League Band", nor does it mention two lesser-known selections, "The Dream" and "At Pastor's Tonight".

Of his many songs, the greatest success during his life-time was undoubtedly "Throw Him Down McCloskey", written especially for the very popular Maggie Cline. As the story goes, every time the title phrase occurred, everyone in the theater would throw on the floor whatever objects were available.<sup>3</sup>

Kelly typically romanticised causes, and the 1892 Homestead Strike brought from his pen a sympathetic ballad titled, "A Fight For Home and Honor", which is said to have made him immensely popular with the strikers involved, as well as with working men all over the country. One final title, hitherto overlooked was called, "When Hogan Paid His Rent" and may, for all we know refer to another now-obscure New York performer, John T. Hogan, once a partner of Len Spencer.

Sources investigated differ widely on Kelly's actual fame, but a look through Odell's "History of the New York Stage"<sup>4</sup> will show that he was a busy performer in and around New York from 1891 or so until his death. The Tribune article states that he was not a success in his 1880 Miner's appearance, after which he appeared at the Park Theater in Chicago and stayed on as stage manager. One can surmise that, during these intervening years, Kelly learned much, both at the Park as a performer-manager, and on the various circuits which operated with Chicago as their headquarters. It was undoubtedly a mature, confident artist who finally returned to success at Pastor's twelve years later, and who continued to reside in New York until his untimely and probably unexpected death.

#### The Records of J.W. Kelly

This subject must be divided into two separate areas, the records actually made by Kelly, and the many songs written by Kelly which were later recorded by others. The former is as complete as is possible to produce, while the latter is undoubtedly, only a sampling of existing titles and artists.

All of Kelly's cylinders known to the author were located in that fabulous old 1890's trade paper, "The Phonoscope", and were offered for sale by Walcott and Leeds, one of the smaller, local New York manufactories. From these titles listed below, one can see that Kelly's speciality was character and dialect comedy, as was suggested by the "Times" article. In "Phonoscope", Vol. 1, No. 1, November, 1896.

The A.P.A. Story. (American Protective Association)

The Irish and the Germans

The Rolling Mill Story

The Tipsy Irishman

In "Phonoscope", Vol. 1, No. 2, December, 1896

An Irishman at the Hoffman House

Clancy's Mistake

The Country's Welfare

In the author's collection is a reddish-brown Walcott & Leeds cylinder by Kelly, recorded at very low speed, entitled, "The German Irish Parade". This may be the same as the second title listed under the first "Phonoscope" advertisement, for there is absolutely nothing about a parade involved. Rather, it consists of Kelly narrating a dinner engagement



with Irishmen on one side of the table, and Germans on the other. How it concludes is a mystery, as a deep crack extends inward about an inch from the end. Kelly's voice is nasal but animated, and one is drawn into the story through his carefully-worded narration-explanation, after which he takes the part of various members of both "races". It is clear that the artist was not aiming at jokes per se, but was more interested in showing to either side the humour inherent in their ethnic actions and speech.

There is no reason to assume that the titles listed above are Kelly's sole output, in fact, the opposite is more likely to be true. Remember that the first "Phonoscope" came was published a good six months after Kelly's death, and that subsequent issues generally appeared at least a month after their given date. Consequently, if his records sold well at all, their supply would have been fairly well exhausted by this time. That none were offered after the December issue seems to bear this out, for, fast sellers or not, they were no longer available. It is entirely possible that other records by Kelly pre-date the inception of "The Phonoscope", and there is no reason to assume that these other titles may not yet be discovered, slim though the chances seem.

So much for the records made by Kelly. Their advanced age, the relatively small number that could have been produced by a local in that pre-moulded era, and the ravages of time all suggest that authentic Kelly cylinders deserve to rank in the rare category. More commonly found, however, are the songs of J.W. Kelly as recorded later by other artists. Those mentioned below must be only a handful of what were recorded, but they point to the fact that certain Kelly titles were well-remembered years after the man's demise.

"The Bowery Grenadiers" and "The Land-League Band" are the most commonly found titles both appearing on Edison 2-minute cylinders, the former being 9524 and the latter 9576, both by J.W. Myers and undoubtedly, wax Columbia cylinders will also be found of these. Earlier Edison issues were 6605 "J.W. Kelly's Favorite Story" by Frank North, 3863 "The German and Irish Races" and 3861 "The A.P.A." both by James Bernard. Years later, Al Bernard and Ernest Hare made a Blue Amberol 4165, which although titled "Slide, Kelly, Slide", is quite a different tune, having been composed by George Briegel in 1921. An odd recording is a Resona, "Backyard Conversations Between Two Irish Washerwomen" on which the artist is listed as J.W. Kelly, but obviously could not have been the 'Rolling Mill Man' as it was issued in the early 1920's. Having but a few old catalogues for reference, the author is able to offer here only a hint of the many Kelly titles recorded by others, and is in debt to Jim Walsh for most of the preceeding paragraph.

One more subject must be treated before the page is closed on J.W. Dependent upon what source one reads, Kelly is treated as either a very significant, well-known artist, or as a virtual nobody. This is an unusual occurrence which needs correcting. For his part, the author feels that there can be no question that Kelly was <sup>a</sup> significant, top-ranking performer in his day, and one record made after his death attests to this opinion.

It is Edison cylinder 7576, "Vaudeville Speciality No. 6" by Joe Natus, issued in 1900. It is an odd record. The scene is set in the heavenly vale. First one, then another deceased "star" makes an appearance, narrated by Natus, after which he sings a snatch of the old-timer's best-known song. Last up on Cloud (9 is J.W. Kelly who is referred to as . . . "The Famous Rolling Mill Man" . . . and then does a mini-medley of "The Land-League Band" and "The Songs My Mother Sang to Me" This suggests that four years or so after his death,

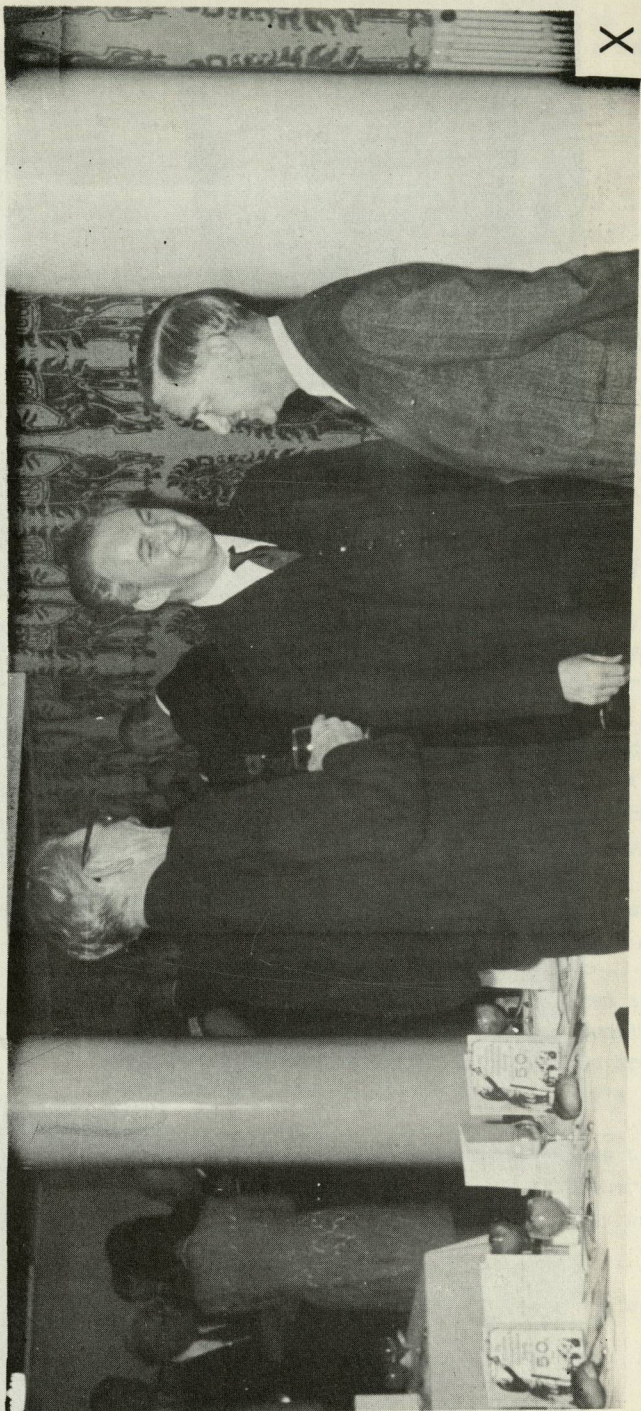




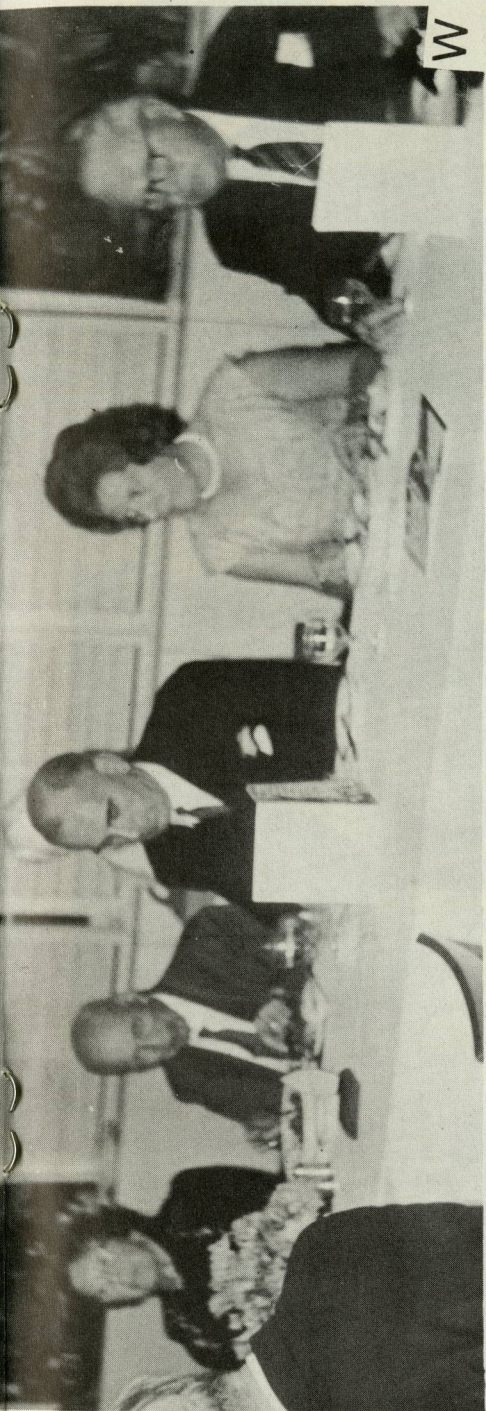






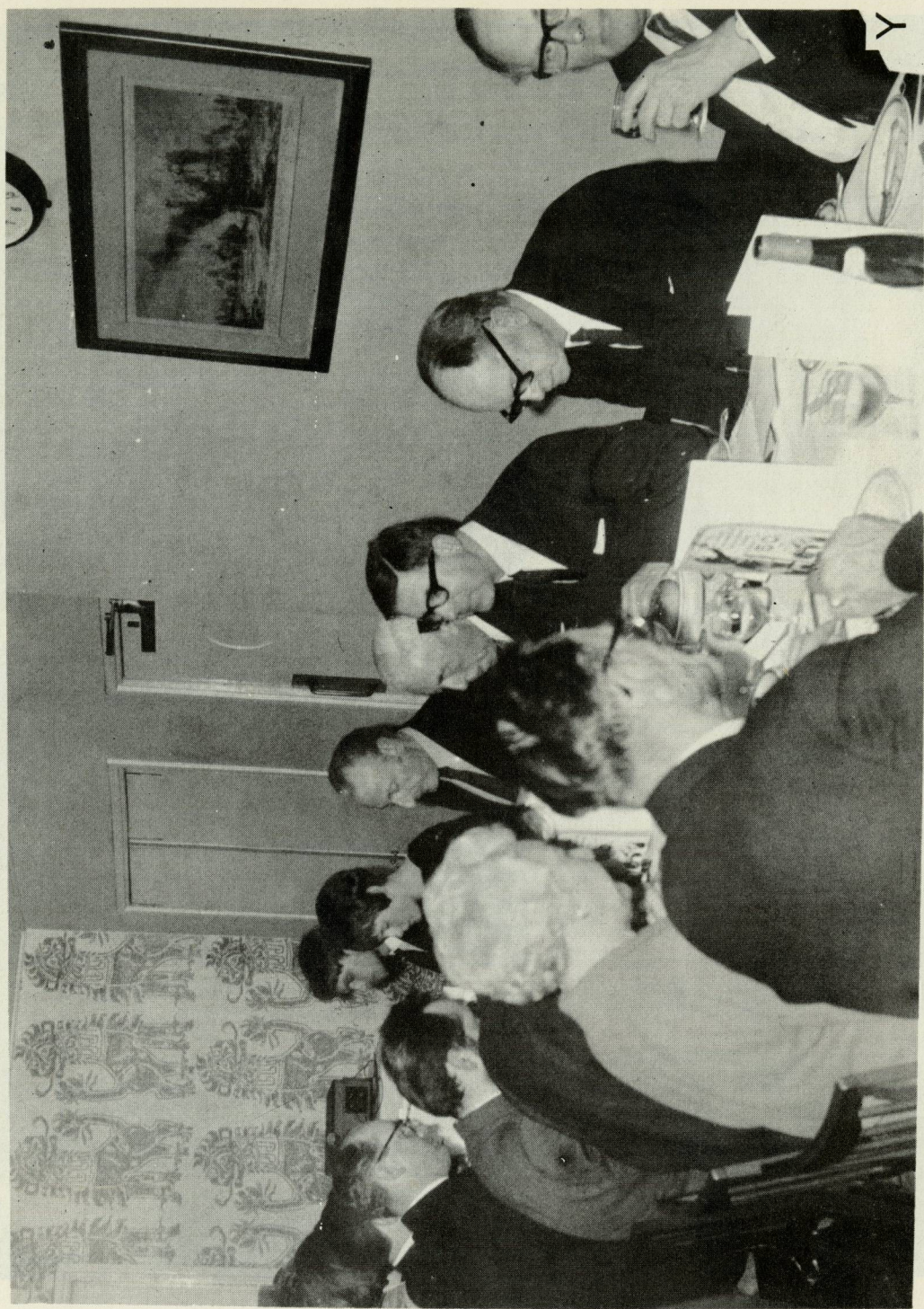


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W







Kelly's was still a "name", and his songs still significant enough to be included in a record basing its success on calling to mind songs and singers who had been dead for some time.

On 8th. July, the 'Times' reported that a benefit for Mrs. J.W. Kelly was planned at a meeting in the offices of 'The Dramatic News', the benefit to be given the following Sunday evening at The Metropolitan Opera House. Nineteen performers had consented to appear, of whom the most notable names were David Warfield, Weber and Fields, Marie Dressler and Maggie Cline. Another who should be known to record collectors was Lizzie B. Raymond, (mistitled 'Lucy' in the notice), who made a number of cylinders for Bettini.

The necessity of a relief benefit so soon after Kelly's demise tends to refute the 'Times' statement about his high income, yet it may have been offered as a tribute, as well as a money-raising method. This is something about which we may never know.

Indeed, there is little more we need to know about J.W. Kelly than the few facts gathered here. We need to be aware of Kelly's presence as an early and highly obscure recording artist, and to place on his few recordings the value, recognition and attention which they deserve.

- FOOTNOTES.
- 1 New York Times, 27th. June, 1896, page 8 column 5.
  - 2 New York Tribune, 27th. June, 1896, page 7, column 6
  - 3 New York Times, 27th. June, 1896, p. 8, column 5.
  4. Odell, George C. "Annals of the New York Stage" published in New York by Columbia University Press, 1931. 15v.

The author wishes to note that material on J.W. Kelly will be found in the majority of books, such as those written by Sigmund Spaeth, David Ewen, Edward B. Marks, and others, which deal with American stage or musical history. They were too numerous to mention here, since no direct quotes were taken from any of them.

ADDENDA. Upon checking later copies of the 'Phonoscope' film, your author has discovered a few more records, which although obviously NOT recorded by J.W. Kelly, may be imitations of him, made after his death. In the February, 1899 issue, a number of titles are issued by one Harry B. Norman, to wit: Kelly taking his wife abroad, Kelly's trip to Paris, Kelly's Philosophy, Kelly on the Dutch & Irish. While these might not refer to J.W. Kelly at all, I list them to save confusion with the real Kelly items resulting from possession of any of them. Others by Norman were Kelly's Wife, Kelly's Dream and, Kelly's Tip on the Irish. No manufacturer was given for these particular selections.

In the same issue appears a short biography of one Joseph Gannon who is mentioned as "the originator of the Michael Murphy records", and for recording several titles of Hunting's Casey series, all for the Greater New York Phonograph Company. Since writing the main article my collection has been augmented by a few brown wax titles, of which one is "J.W. Kelly's Best Story" by Mr. Gannon. Did he make others?

Thus it seems that Kelly was imitated, his work re-recorded post mortem at various times by various artists, some of whose records are equally as scarce as Kelly's. Perhaps there are more, but the subject is closed, and for the present at least, reported as completely as possible.

Absolutely the End !!!

\*\*\*\*\*

PETS CORNER: Shopwalker to Customer. "Can I help you, Sir?"

Customer. "I'm looking for a stick."

Shopwalker. "Shooting, Sugar, Shaving, Walking, Candle or Lip."



# M E E T I N G S

IMPORTANT: \* \* Commencing in October, 1969, our London meetings - considered our "Headquarters" will be held at "The White Swan", Tudor Street, London. E.C.4. The day is also changed. The October meeting is a Thursday; thereafter the second FRIDAY of each month. Thurs. 9th. Oct. A.G.M - followed by a recital presented by George Woolford.

Friday 14th. November - "Patriotic Blues" by George Frow

Commencing time remains the same at 6.45 p.m. Tudor Street is between Fleet Street and the Embankment, being parallel with them. It may be approached by streets running south off Fleet Street, or from New Bridge Street from Ludgate Circus & Blackfriars Bridge. (At the time of typing this notice, I am uncertain whether motorists may make a right hand turn into Tudor Street if approaching New Bridge Street going south from Ludgate Circus). The White Swan is almost engulfed by "The Daily Mail" building and is at the end farthest from Blackfriars in Tudor Street.

Hereford Meetings will be held at "The Olde Harp", Catherine Street, Hereford Commencing 7 p.m. on Saturdays 18th. October and 6th. December.

The Secretary for Hereford Meetings is Mr. D.G. Watson, [REDACTED] Tupsley, Hereford. for phone [REDACTED]

\*\*\*\*\*  
Thumb Nail Sketches No. 43 by Tyn Phoill

The Anvil Chorus from Il Trovatore by Verdi.

Sung by The Edison Light Opera Company. Edison Blue Amberol  
(John Young, Steve Porter, Edith Chapman, Edna Stevens, Cornelia Marvin) 1989

It was at the Apollo Theatre, Rome, in 1853, that 'Il Trovatore' was first produced. The story, a somewhat bloodthirsty one. A gypsy woman, put to death by a nobleman on a charge of witchcraft, has a daughter to whom she bequeaths the task of avenging her death. The daughter steals the "Count's" younger child, and rears him as her own, instilling in him a hatred of his own brother, whom he knows not to be such. The brothers become rivals in love, the reputed son of the gypsy (who has risen to distinction) being preferred by the object of their passion. The quarrel becomes bitter, the younger brother falls into the hands of the elder, who orders his execution. The gypsy witnesses the death of her own son; and when the axe has fallen, turns exultingly to the "Count", exclaiming, "My mother is avenged, you have murdered your own brother!" The Lady Leonora, who is beloved by the rival brother, unable to save his life, swallows poison. The 'Anvil Chorus' is sung by a chorus of Gypsies in their camp, while several are at their forges striking the anvils as they sing.

\*\*\*\*\*  
Midlands Meeting The next Midlands meeting will be held on Saturday  
22nd. November at the Giffards Arms, Victoria Street,  
Wolverhampton. Commencing 7.30 p.m.



A Numerical Listing of the Victor single-faced  
60000 and 70000 Purple Label series. (part 1.)  
compiled by B.L.Coleman and Dave G.Cotter

There seemed to be a class system where talent was judged by the colour of the label on which it appeared. The bottom of the hierarchy was the Black Label. Vaudeville, actors, popular singers . . . , anything which appealed to what might have been considered the mass taste. At the other end of the spectrum were the 'Gods of the Victor Universe' . . . Opera Stars, Concerts Artists and Instrumentalists of such magnitude that it would have been an insult to present them on anything but the most expensive labels.

In the lower worlds between the Black and the Red Seal were the lesser luminaries who though better than Black, were not yet judged to be a member of the 'elite'. These labels were Purple and Blue. As time progressed, other people who were not entertainers were added to the Purple Label. Such people were the poet James Whitcomb Riley and the world famous explorers, Sir Ernest Shackleton and Lieutenant Robert E. Peary.

From the music-hall and the theatre came George M. Cohan, Nora Bayes, Jack Norworth and others as fine, to make this a label without peer for presenting the cream of an age of Show Business history. This select group was later enlarged with some of the finest musicians and singers of the period, and who could count the cost to have their like on the stage at the same time?

Victor Herbert's Orchestra, Lucy Isabelle Marsh, Blanche Ring - and of course, the beloved Harry Lauder.

Like most things of worth, trouble developed in paradise and as the war years clouded over the world, people's tastes changed, values shifted to other styles and the popular music-hall artists of 1912 found that their records were not selling in 1916.

With the possible exception of Marsh and Werrenrath and a few others, most of the Purple Label artists were not greatly interested in recording as a profession as they were already known stage and concert artists in their own right and really did not require the records to keep them great. Thanks however to this series, some of the finest talent of the early Twentieth Century has been saved and it is for this reason that we feel our listing to be worthwhile.

When the last Purple Label Victor was cut in 1920, some of the recordings of these artists had already been transferred to the Blue. The remainder were raised to the heights of the RED SEAL, demoted to the Black Label, or discontinued completely. It should be noted that no new Purples were recorded after the start of the second decade, but many did remain in the Victor catalogue well into the electrical era.

After researching, we have discovered several other times when the color purple was used and this information is presented to help clarify any confusion among collectors who may have some of them, or who may find them and not fully understand where they fit in. In the Mid-1920's, a series was issued for foreign distribution under the 42000, 43000, 48000 and 56000 designation. These were in the Mandarin, Pekin, Shanghai, Tientsin and Sham Sham dialects. All have the Purple Label and the 1925 through 1934 Victor Numerical Dealers' Catalogs are



18  
cited as the reference for this information.

The 1936-37 Numerical List of Victor Records shows a few more uses made of the colour and these are:

|       | SKATING RINK RECORDS           | DOUBLE -FACED VICTOR PURPLE LABEL |
|-------|--------------------------------|-----------------------------------|
|       | 12-inch                        | December, 1935                    |
| S-201 | Old Timers Waltz Medley        | The Skaters Band                  |
|       | Viennese Waltz Medley          | "                                 |
| S-202 | Jolly Waltz Medley             | The Skaters Band                  |
|       | World Famous Waltz Medley      | "                                 |
| S-203 | In the Good Old Summertime     | The Skaters Band                  |
|       | Waltz of the Steins            | "                                 |
| S-204 | Nights of Gladness             | The Skaters Band                  |
|       | Since You Called me Sweetheart | "                                 |

It is interesting to note here that all the above numbers by the same Skaters Band appear in the 1937 Dealers Victor Catalog on what must have been a revived Blue Label as the numerical series appears to have been continued. 55290 would seem to have been the final 12-inch Blue which was issued in 1926 and ten years later the series was back, so

S-201 above became 553000 : S-202 became 55301 : S-203 became 55302  
S-204 became 55303.

A special issue which was called by Victor, "The Royal Record" was issued in 1935 on a 12-inch Purple label under the number 130826-S. This recording was of one of the most-loved British Monarch, H.M. King George V in the "Silver Jubilee" Year of his reign. It was listed as: Message to the Empire, Broadcast on Christmas Day, 1935.

H.M. King George V.

Rounding out the grouping for 1936-37, a final Royal Record featuring a Purple label and listed under number 245001. This disc was 10-inch, recorded by the acoustical method in 1923, and sold at the time for one dollar and twenty-five cents. It was:  
245001 Empire Day Messages. H.M. King George V and H.M. Queen Mary (side one)

H.M. Coldstream Guards Band, Home Sweet Home, and, God Save the King (side two)

The final appearance of the Purple label on a Victor recording that we can find was released in 1940 or 1941, being Album number PS-1, which was entitled "Cavalcade of American Presidents, 1900 - 1940". It was composed of four records which were re-issues of the speeches of American presidents recorded by the Victor Company in earlier years. The price for the album was ten dollars and they were carried in the 1941 Victor General Catalog as: PA-100, PA-101, PA-102, and PA-103. For those who would be interested in this bit of recorded history, the set is composed of:-

|        |                                                         |                                       |
|--------|---------------------------------------------------------|---------------------------------------|
| PA-100 | Liberty of the People                                   | T. Roosevelt                          |
|        | Peace                                                   | William Howard Taft                   |
| PA-101 | Democratic Principles                                   | W. Wilson                             |
|        | Address at Hoboken, New Jersey, for Burial of Soldiers. | W. C. Harding (23rd. May, 1921)       |
| PA-102 | Welcome to Colonel Lindbergh on his return from Paris.  | Calvin Coolidge<br>(11th. June, 1927) |
| PA-103 | On the Broader Definition of Liberty                    | F. D. Roosevelt (30th. Sept, 1934)    |
|        | The Star Spangled Banner                                | A. Pryor's Band                       |



As a guide to understanding the scope of the two Purple Label these facts are presented:  
 Series, 60000 Colour, Purple. Size, 10-inch. Type, Single-faced Price, 75 cents  
 Began February, 1910 and ended 1917\*

Series, 70000 Colour, Purple. Size, 12-inch. Type, Single-faced  
 Began February, 1910 and ended July, 1920.

\* \* \* \* \*

\* Note: The final recording in the 60000 series appears to have been :

- 60144 (1) If I Were Rothschild,  
 (2) Joyful Holiday (both in Yiddish)

Both of these are by the "Jewish Mark Twain", Sholom-Aleichem. A search of the catalogs and supplements revealed only a single listing in the 1917 general catalog and nothing in the supplements so we cannot put a date of issue on this recording. The Purple series was kept in the catalogs with Harry Lauder being one of the last survivors on this label in 1922. In 1923, all his records in the 60000 and 70000 series had been replaced by the Blue 45000 and 55000 series.

In 1927, Lauder was at last judged by the Victor to be great enough to be listed as a Red Seal artist and in 1928, all his Blue Label recordings were transferred to the Red Seal.

We have a few gaps in our listing of the Purple series and would be grateful if anyone can help us complete it. We lack details for:

60000 series - 07, 47, 71, 84, 85, 95, 117, 131, 140.

70000 series - 22, 124.

Since no work of this size is without error, we would be interested to hear from anyone having real additions or corrections.

## Victor Purple Label 10-inch size

|       |                                                          |               |
|-------|----------------------------------------------------------|---------------|
| 60000 | I've Something in the Bottle for the Morning             | Harry Lauder  |
| 60001 | I Love a Lassie (My Scotch Bluebell)                     | Harry Lauder  |
| 60002 | Stop Your Tickling, Jock                                 | Harry Lauder  |
| 60003 | Tobermory                                                | Harry Lauder  |
| 60004 | Wearing Kilts (That's the Reason Noo I Wear a Kilt)      | Harry Lauder  |
| 60005 | Hey! Donal                                               | Harry Lauder  |
| 60006 | A Trip to Inverary                                       | Harry Lauder  |
| 60007 |                                                          |               |
| 60008 | Mr. John Mackay                                          | Harry Lauder  |
| 60009 | I've Loved Her Ever Since She Was a Baby                 | Harry Lauder  |
| 60010 | Queen Among the Heather                                  | Harry Lauder  |
| 60011 | Bonnie Leezie Lindsay                                    | Harry Lauder  |
| 60012 | My Hero (From, 'A Chocolate Soldier')                    | Lucy Marsh    |
| 60013 | Has Anybody Here Seen Kelly?                             | Nora Bayes    |
| 60014 | College Medley - Parody on College Airs                  | Jack Norworth |
| 60015 | The Billiken Man                                         | Blanche Ring  |
| 60016 | I've Got Rings on my Fingers (from, 'The Midnight Sons') | Blanche Ring  |
| 60017 | Yip! I Adeel! I Aye                                      | Blanche Ring  |



|       |                                                                                        |                                               |
|-------|----------------------------------------------------------------------------------------|-----------------------------------------------|
| 60018 | Killiecrankie                                                                          | Harry Lauder                                  |
| 60019 | Daffydils                                                                              | Nora Bayes                                    |
| 60020 | Back to My Old Home Town                                                               | Jack Norworth                                 |
| 60021 | Jean MacNeill                                                                          | Harry Lauder                                  |
| 60022 | Sadie Bray                                                                             | Jack Norworth                                 |
| 60023 | That Lovin' Rag                                                                        | Nora Bayes                                    |
| 60024 | Nora Malone                                                                            | Blanche Ring                                  |
| 60025 | Top O' The Morning                                                                     | Blanche Ring                                  |
| 60026 | The Spinning Wheel (Flute solo)                                                        | John Lemmoné                                  |
| 60027 | Andalousie (Flute solo)                                                                | John Lemmoné                                  |
| 60028 | Wee Jean MacGregor                                                                     | Harry Lauder                                  |
| 60029 | Distant Voices (Flute solo)                                                            | John Lemmoné                                  |
| 60030 | For Months and Months and Months                                                       | Jack Norworth                                 |
| 60031 | Italian Street Song (from 'Naughty Marietta')                                          | Lucy Marsh with the<br>Victor Light Orchestra |
| 60032 | Come, Josephine, in my Flying Machine                                                  | Blanche Ring                                  |
| 60033 | The Butterfly (Flute and Piano)                                                        | John Lemmoné & Maurice<br>Maurice Lafarge     |
| 60034 | Menuett (Hasselmans) (Harp solo)                                                       | Ada Sassoli                                   |
| 60035 | Remembrance of Gatshina Village, Valse.                                                | Russian Imperial Court Balalaika Orchestra    |
| 60036 | On the Wings of Song                                                                   | Russian Imperial Court Balalaika Orchestra    |
| 60037 | Printemps - Spring                                                                     | Lucy Marsh                                    |
| 60038 | Serenade Falet                                                                         | Russian Imperial Court Balalaika Orchestra    |
| 60040 | Beautiful Lady Waltz (from 'Pink Lady')                                                | Lucy Marsh & the Victor Chorus                |
| 60041 | Strawberries (from, 'Little Miss Fix-it')                                              | Nora Bayes                                    |
| 60042 | Life's a Funny Procession After All                                                    | George M. Cohan                               |
| 60043 | You Won't Do Any Business if You Haven't Got a Band                                    | George M. Cohan                               |
| 60044 | I'm Mighty Glad I'm Living, That's All                                                 | George M. Cohan                               |
| 60045 | I Want to Hear a Yankee Doodle Tune                                                    | George M. Cohan                               |
| 60046 | Spring Song (Mendelssohn)                                                              | Victor Herbert's Orchestra                    |
| 60047 |                                                                                        |                                               |
| 60048 | The Butterfly (Pianoforte solo)                                                        | Frank La Forge                                |
| 60049 | Hey There! May There                                                                   | George M. Cohan                               |
| 60050 | The Rosary                                                                             | Victor Herbert's Orchestra                    |
| 60051 | Melody in F (Rubinstein)                                                               | Victor Herbert's Orchestra                    |
| 60052 | Small Town Gal                                                                         | George M. Cohan                               |
| 60053 | At an Old Trysting Place (1), To a Wild Rose (2)<br>(from 'Woodland Sketches', Op. 51) | Victor Herbert's Orchestra                    |
| 60054 | Yesterthoughts (Opus 37)                                                               | Victor Herbert's Orchestra                    |
| 60055 | Creation - With Verdure Clad                                                           | Lucy Marsh                                    |
| 60056 | Venetian Love Song - Canzone Amorosa                                                   | Victor Herbert's Orchestra                    |
| 60057 | Within a Mile of Edinboro' Town                                                        | Lucy Marsh                                    |
| 60058 | Welcome Pretty Primrose                                                                | Lucy Marsh & M. Dunlap                        |
| 60059 | Melody of Love (from, 'Gypsy Love')                                                    | Lucy Marsh                                    |
| 60060 | Two Little Love Bees (from, 'Spring Maid')                                             | Christie Macdonald & Reinald Werrenrath       |



FOR SALE

- a. BLUE AMBEROL CYLINDERS. Various, complete with boxes = 5s. each  
b. 4-MINUTE WAX AMBEROLS. Various, complete with boxes. All excellent condition = 4s. each  
c. LARGE NUMBERS of 78 r.p.m. DISCS. All types from Opera to Jazz.  
(Callers at shop only as there are too many to list)  
d. EDISON 'GEM' PHONOGRAPH and 12 2-minute cylinders. = offers  
e. WINDING HANDLES - slotted or screwed. only 9s. each.

EDISON REPRODUCER PARTS

- f. 2-minute hard glass styli = 2s.6d. each  
g. 4-minute hard glass styli = 2s.6d. each  
h. Copper Diaphragms, complete with paper gaskets, for models C, H & K = 5s. each  
i. ditto for model R = 6s. each  
j. Hard Glass styli mounted on bar (ready to fit in reproducer) 2-minute = 7s.6d. each  
k. ditto 4-minute = 9s. each  
l. Mica diaphragms, complete with gaskets, for models A, B, C, H, & K = 6s. each  
m. Record catalogues (1939 - 1957) all types from 1s. 6d. each.

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WANTED

For cash or part exchange:-

Any phonographs, external horn gramophones, or parts (in any condition, or incomplete)  
2 minute cylinders.  
Berliner or similar early seven-inch discs (condition immaterial)

phone: [REDACTED]

Bushe Antiques  
[REDACTED]

Canonbury,  
London N.5.

B. Bushe,  
[REDACTED]

Wood Green,  
London N.22.

\* \* \* \* \*

EXPERIMENTS

WITH

DIAPHRAGMS

by Sydney Carter

Many of the original diaphragms fitted to the Edison phonographs have become 'tired' or decayed, causing inferior reproduction.

Experiments have been made in replacing these with properly designed Copper Diaphragms, and provided that the stylus is in good condition, the results have been very satisfactory, with substantially increased volume.

There is however a greater brilliancy of tone, to which one has to become accustomed but this can be adjusted somewhat by the degree that the pressure ring is screwed down. The highest pressure produces over-brilliance or shrill reproduction. 'Tuning' of the diaphragm is therefore of importance and may take some time. I shall be interested to hear from Members who are carrying out these experiments.



## Chairman's Chat

by George Frow <sup>21</sup>

Notice has appeared in the last issue of the 'Hillandale News' of our intention to move the London meeting place of the Society in October, and I do beg all of you who attend regularly or occasionally to take a note of the change of meeting dates, which is printed elsewhere.

Last October we moved at fairly short notice to south of the Thames, but for various reasons we have come to regard this as only temporary premises; it had been the feeling that we ought to return to regular meetings in the City itself, as befits the Society's name. Certainly we have never met in the City itself since the Food Reform Restaurant days. I must digress a little here to explain to our overseas members that although the general built-up urban area of London spreads over many square miles, only one square mile is truly the City of London. Roughly speaking this is the area around St. Paul's Cathedral.

It is generally felt by regular attenders that we should meet in a comfortable public house, or tavern, enjoying a relaxed and informal atmosphere, with food and drink available. I hope that the "White Swan" will meet our expectations, and provide more comfort. I would like to thank Gordon Bromly, our Hon. Treasurer for the detailed work he has done in securing a meeting room there.

Secondly I must mention the record-playing equipment. Much of this is being renewed by Denis Harbour; some of us have long felt the old equipment has not been to the standard we should expect at our meetings, and it has been difficult to put together, unless certain members were present who knew 'which-plug-goes-where'. It must be remembered that much of the equipment dates from the days of Mr. Clarke and Mr. Sykes, and it is a tribute to them that it has given good service for a very long time. We are sure that when Denis has completed the rebuilding, our equipment will be second-to-none, though we shall have to accustom our ears to diffused rather than directional sound.

Our fifty-first year seems to have been "all go", but I for one look forward to a period of relaxation and enjoyment at the best evening of the month.

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## London Notes, September, 1969 by H.F. Andrews

We met for the last time at "The Bridge House" to hear a programme presented by Mr. O. Waite, who provided 'fare' of a varied nature, ranging from 'Hill Billy Song' (Vernon Dalhart) through ballads (both solo and ensemble) and comic song to opera. On the instrumental side we had bands and orchestra and the J.H. Squire Celeste Octet who became very well known on British Radio prior to World War II. There was also a 'descriptive' record by Len Spencer and Ada Jones called 'A Race for a Wife' which Mr. Waite said he included following a recent article in this magazine dealing with records of this genre. This record was well received, as was the Hungarian March of Berlioz, played by The Garde Republicaine Band.

One vocal record chosen by Mr. Waite was of Billy Williams singing "Little Willie's Wild Woodbines" which proved to be a happy coincidence for our visitor Mr. Bill Bone of Queensbury, Middlesex, who while travelling with me to the meeting explained how he had often seen Billy on the 'Halls'. He recalled an early recollection that on payment of a halfpenny in an amusement arcade in Peckham, London, he had the privilege of hearing this self-same song through ear-tubes from a cylinder of Billy Williams. Now here it was again some 58 years later.



Some other well-known artists heard during the evening were Peter Dawson, Ada Jones, and Billy Murray, separately and in duo, Sousa's Band and the Johann Strauss Orchestra. We had a trio of cylinders featuring music from Mignon by Ambroise Thomas - the Overture by the Strauss Orchestra, 'Ah, Non Credevi Tu' sung by Constantino and a duet in German by Sanden and Garrison. One 4-minute Indestructible cylinder "Mary" sung by Mary Williams and Jack Chalmers was included.

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## Letters to the Editor

Dear Ernie,

Sheerluck Bones was looking through the catalogue of Edison Concert cylinders compiled by Peter Betz when he noticed for numbers 40, 41, 42, 43, 44, 45, 312, 446, 447 and 496 the cornetist is listed as A.L. Sweet. This should be Al Sweet, or even A.C. Sweet, but not as printed. Al Sweet had a band around the turn of the century, then for several years was band director and cornet soloist with Ringling Brothers Circus. He then formed his own band, dressed them in resplendent white uniforms - to become Al Sweet and his White Hussars, a fine band which lasted some two decades.

All the best, Gerry Annand.

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Dear Ernie,

May I encroach upon valuable space in the HILLDALE NEWS to comment upon the excellent article "The Talking Machine goes to War" by B.L. Coleman? - and also to offer additional information on records by Sir Alan Cobham and other fliers & propos of Mr. Comber's article?

In Britain the gramophone was quick, in 1914 and subsequently, to issue several of the "In Camp" and "Troopship" type of records, but after the Mons Battles in Autumn 1914, followed by heavy casualty lists, too much simulated gunfire was perhaps considered harrowing for relatives at home, and the only "real war" sounds issued were on "Gas Shells Bombardment" (H.M.V. 09308) of October, 1918, used to raise money for War Bonds. Mr. Leonard Petts discussed this record in this magazine several years ago.

The principal records in the "In Camp" and "Troopship" series were:-

H.M.V. 9281 Service on a Battleship (April, 1915)

H.M.V. 9283 Divine Service on a Battleship (May, 1915)

H.M.V. 9284 Divine Service in Camp (June, 1915)

Zonophone 564 Departure of a Troopship / Wreck of a Troopship

" 1371 Landing of British Troops in France

" 1405 Christmas on a Troopship / Christmas in Action

" 1406 Christmas in Camp

(Zonophone 564 is probably the record that Mr. George Baker mentions in our April issue, in which he played the principal parts.)

Ed. Bell Winner 2690 A Sailor's Life / A Cavalry Charge

" 2695 Departure of a Troopship

" 2703 Landing of the British Troops in France (2 sides)

" 2740 Indian Troops - Arrival in Camp

" 2744 British Troops in Action (2 sides)

" 2894 Christmas with the Kiltie Boys



The "Troopship" records were also issued on Clarion cylinders under "Descriptive" and by smaller companies. I have H.M.V. 9473 (10-inch) "British Troops Passing Through Boulogne", which is not listed in Mr. John Bennett's fine reference, so I cannot quote a date of issue.

Various "In Camp" and "Troopship" records were issued after World War I by H.M.V. (Albert Whelan B1474) and by Columbia & Regal (Rooster's Concert Party, whose story appeared some years ago in this magazine), when memories were still fresh.

Surely the grandfather of all the simulated war records is the Columbia cylinder "Capture of Santiago", and refers to the Cuban War of 1898. My copy of this cylinder bears no name or number, and perhaps belongs to the duplicating era (c. 1896 - c. 1902), but long ago I had a second copy, so it may not be too rare. It goes as follows:-

Announcer: "Capture of Santiago, played by Columbia Orchestra for the Columbia Phonograph Company"  
 " " "Fall in!" (Bugle Call)  
 " " "Attention. Right dress. Right shoulder arms! Forward March!"  
 (Band plays a march with three repeats)  
 " " "Commence Firing!"  
 (Bugle Call) (Small arms firing and general clatter) (Bugle call)  
 Chorus: "Hurrah" (Band then plays "My Country 'tis of Thee", fading to  
 "The Star Spangled Banner"  
 Announcer: "Now Boys, give three cheers for the Stars and Stripes banner. Hip, Hip. . ."  
 Chorus: "Hurray! . . . Hurray! . . . Hurray!"  
 (Band plays march off, concluding with "Yankee Doodle")

The rebellion in Cuba began in 1895, and it is interesting to remember that it was attended during that year by Winston Churchill, as a young subaltern. America joined it in 1898, the Spanish fleet was destroyed near Santiago Harbour on 3rd July, 1898, and the city surrendered on 14th July. I do not know the date when this cylinder first appeared, but I feel it must be the earliest of the simulated war cylinders. Edison collectors will know the "Cavalry Charge" and "Death of Custer" Amberols of later date.

Referring to Mr. Comber's article on Sir Alan Cobham, does he know Sir Alan's record "How to fly and Aeroplane" (Columbia 9161)? This 1926 flying lesson sounds a little odd in these sophisticated days, but would certainly help some of our earthbound tyros on our first encounter with a Puss Moth, though taking to the air from the housing estates now at Cricklewood would prove hazardous!

Other Columbia flying records are:-

DB 189 Story of my Flight by Amy Johnson, 1930, recorded at Sydney

DX 238 How I flew round the World, from Dictaphone cylinders made in mid-air by  
 The Hon. Mrs. Victor Bruce, 1930 / 31

Sincerely, George Frow

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Dear Mr. Bayly,

In spite of approaching the people whom you suggested to repair my two gramophones, I have been completely unsuccessful and here they still sitting looking sad for themselves. We have lots of exciting 78 r.p.m. records waiting to be played. Do you think that The Hillandale News will help me to find someone to repair them?

Here are the details - (a) H.M.V. 1930 Gramophone. Spring needs replacing. I have a new spring ready for being fitted.

(b) Thorens Model. Gramophone. Spring broken. I have no spring.

Anything you can do to help will be greatly appreciated.

Sincerely, W.F. Lorch. [REDACTED] Iver, Bucks. [REDACTED]

YOUR EDITOR is disappointed that Mr. Lorch has failed to find assistance. Perhaps his letter above will bring some speedy offer of help from someone he has not approached.

Sir Alan Cobham's Edison Bell "Winner" recorded was recorded 26th. Oct. 1926 = Karlo Adrian



## 24) Record Review by Eric Williams

An album of three l.p. records of new music edited by the GAUDEAMUS FOUNDATION.

- 69001 Ronald Lumsden, piano, playing Oliver Messiaen's 'Canteyodjaya'.  
Anita Krochmalska, piano, playing Reinbert de Leeuw's 'Music for Piano' - part 1.  
Michael Ranta, percussion, playing Helmut Lachenmann's 'Interieur 1'  
Nancy Voigt, piano, playing Carel Brons' 'Imaginations'
- 69002 Vinko Globokar's 'Traudeutung' performed by the Radio Grand Choir, conductors  
Marinus Voorberg, Frans Müller, Carel Laëut, Meindert Boekel  
Brian Ferneyhough's 'Sonatas for String Quartet' played by Gaudeamus String Q'tet  
Anthony Falaro's 'Cosmoi' played by the Utrecht Symphony Orchestra,  
conductor Paul Hupperts.
- 69003 Heinz Martin Lonquich's 'Concerto da Camera' played by the Radio Chamber Orchestra  
conducted by Roelof Krol. Lien Doets Severnstern, harp.  
Jo van den Booren 'Spectra' played by the Rijnmond Wind Quintet  
Ton de Kruyf's 'Tone aus der Ferne' played by the Radio Chamber Orchestra  
conducted by Roelof Krol. Ileana Melita, mezzo-soprano.

This album of three records edited by the Gaudeamus Foundation of Holland comprises one record displaying the 1st., 2nd., 3rd., and 5th. prize winners of its 1968 competition for interpreters of contemporary music, and two records of compositions which won awards in the section for composers. It is truly a fascinating album - a veritable rocket to outlandish places - and a very fine example of the recording engineers art.

The first prize for interpretation was won by Ronald Lumsden of England, and he is represented in this set by a performance of Messiaen's "Canteyodjaya". As music it is variable, starting with inspired and awkward technicalities and developing to really electrifying experiment, but Lumsden's performance throughout is full of assurance and power. There can be no doubt that he is due for high eminence.

The 5th. prizewinner, Michael Ranta of U.S.A. gives a virtuoso performance of Helmut Lachenmann's piece for percussion called 'Interieur 1' - music which astonishes by its unending novelty and beauty of effect.

But it is with the music submitted by the composers that one comes to grips with the contemporary mind battering away at the boundaries of music, pushing them in all four dimensions at once.

The first prize winner, Vinko Globokar, a 35 year old Yugoslav, in his composition for four choirs and instrumental quartet called 'Traumdeutung' has created something that only incidentally may be called music. It is a wonderful compound of drama, impressionism and psychology that bursts into mock operatic sounds, incredibly effective men's off-key opposing choir singing, and a variety of effects that sometimes happen to be produced by a new art that results. Even without understanding the dream sequences described in Italian, the sounds paint them vividly enough. The final bars (if such music is divided into bars) are an ingenious stroke, and give one the impression of a great concourse of people wandering into space.

Dream-like, too, or hypnotic, is Anthony Falaro's 'Cosmoi'. Here a 56 part string orchestra play what is almost one unending, gradually changing, note made up of a thousand whispered, weaving parts. There is one angry interruption, but the note resumes, and the finish comes abruptly while the note is in full flood of its complexity. Falaro has tapped one of the mystic facets of music, the interest of chords, and has extended its boundaries until we drown in the wandering complexity of a sound.



With Brian Ferneyhough's "Sonatas for String Quartet" and Heinz Martin Lonquich's "Concerto da Camera", we are not so far out on the limb. We can see the stretching of traditional forms, and the attack is not so much on the imagination, as in the first two compositions, but on the intellect. Ferneyhough's work is very much a wrenching apart of the normal instrumental roles in quartet work, and in doing this he produces some eerie and intense effects. Lonquich gains, so far as the tradition-chained ear goes, by using a chamber orchestra and featuring, concerto-wise, the harp. He keeps to three movements; his music is diatonic and is measured, and he allows his instrumentalists solos. So much is traditional, but the rest, the substance, is without benefit of rules. One senses an abundant imagination at work and feels this to be a workman-like achievement.

The other pieces on the records reflect their inferior position in the competition result, but are never-the-less interesting listening. Uniformly there are full blooded performances in this set of records, and an evening's attention will do much to reveal just how adventurous and ingenious contemporary music is when it is presented by those who understand it, and when it is so beautifully recorded.

The records are available from The Gaudeamus Foundation, Bilthoven, Holland.

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## Midlands Mandrel

by Phil Bennett

At the Midlands Meeting on 20th. September we enjoyed one of the best talks we have ever had. It was given by Mr. A. Tyson, President of the Fairground Organ Preservation Society, who spoke on Showmen's Organs, old Fairground equipment and Traction Engines. The talk was illustrated by Mr. Tyson's slides.

Recordings were played of Pat Collins' "Wonderland" organ which was well-known on the Midlands scene 1908 - 1962, when it was purchased by Mr. T. Hunt of Oldbury, who has restored it to its original condition. We were very pleased to welcome Mr. Hunt to our meeting.

The next day, several Members attended a Traction Engine Rally where this magnificent organ could be seen and heard.

Our next meeting will be on 22nd. November at the Giffards Arms, Victoria Street, Wolverhampton, at 7.30 p.m. The Midlands Secretary is Mr. Phil Bennett,

Goldthorn Park, Wolverhampton. phone [REDACTED]

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We shall publish soon, but-

## Your assistance sought re. Edison Bell-Ernie Bayly

Your Editor is delighted to report that Mr. Karlo Adrian has virtually completed his numerical listing of British issues of Edison Bell discs, which, comprising their Winner, Bell, Radio, Electron, etc. series totals many thousands of discs. At a rough count I made it 220 pages which will make a monumental tribute to a truly British firm. At present, details are lacking for the following records and I should be grateful if you could send particulars to me if you possess the discs, or have a note of them:-

WINNER 2011, 2036, 2051, 2066, 2230, 2365, 2366, 2372, 2374, 2375, 2377, 2379, 2387, 2652, 2753, 2951, 2952, 2992, 3001, 3039, 3398, 4054, 4532, 4560, 4629, 4640, 4691, 4733, 4735, 4750, 4770, 4781, 4800, 4811, 4917, 4951, 5107 to 5112, 5147, 5211, 5306, 5330, 5331, 5357, 5558 to 5561, 5593, 5595, 5598, 5599, 5663, W166.

VELVET FACE 12-inch. 562, 686 to 688, 707, 710 to 715.

VELVET FACE 10-inch. 1022, 1079, 1184 to 1186, 1204, 1208, 1209.

ELECTRON 10-inch. 0158, 0173 to 0175, 0193, 0196, 0220, 0249, 0256, 0281.

ELECTRON 12-inch. X511, X518, X528, X529, X544

### RADIO

872, 914, 946, 968,  
983 to 994,  
1227, 1302.



**APOLOGIA.** During August it became necessary to undertake the rewiring of a large section of the electricity supply in my home which runs in the 'left', followed by some alterations in the loft-storage-room. This coincided with the hottest spell of our summer, which though delightful really, greatly slowed progress on the job in hand just under the roof. While the result of the work will be beneficial to the Society as well as myself, it has caused me, at present, to be in arrears with correspondence, especially as letters continued to flow in through the slit in the front-door while I was away on holiday. Thus, I hope that you will be patient, for once this issue of the magazine is despatched I shall be able to catch up!!

**OBITUARY.** From the columns of 'The Times' I read that Mr. William Dubilier died on 25th. July, 1969 in Palm Beach, Florida. Besides being a great friend of Thomas Edison, and like him the possessor of hundreds of patents, he is chiefly remembered as the inventor of the mica capacitor, which obviated the use of Leyden jars, being a great step forward in radio. He first demonstrated the invention to the British War Office in 1913. The Dubilier Condenser Company is still in business.

How often do one's eyes pop out of one's head? Mine did recently when a new boy was admitted to my school with the surname of Battistini!! He is too young to know of his famous operatic namesake - but I shall make enquiries!!

Mr. Coleman's articles have raised a few points in correspondence. = = Mr. Quentin Riggs, while agreeing that Jones and Hare made their best records between 1924 & 1931, suggests that their earlier work for other companies should not be overlooked or dismissed lightly. Quentin also suggests that other artists such as Ada Jones, Billy Murray, Collins and Harlan had made records, prior to The Happiness Boys' Victors, which were informal, but wonders if electrical recording emphasises the informality of The Boys. He cites, too, the British Billy Williams as a fine exponent of informality (and he died in 1915).

Concerning "Submarine Attack", a message of Mr. Jim Walsh says that the lady's voice heard on the record is that of Helen Clark - not Mrs Murray. (Apparently Billy Murray did not marry Madeline until some years later than the record was made.) Helen Clark made hundreds of records for various companies between 1910 and 1930.

Some interesting programmes have been broadcast recently to commemorate the 100th anniversary of the birth of the Music Hall artist Sir George Robey, who lived to a 'ripe old age' to enjoy his fame.

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LETTER TO THE EDITOR. Dear Mr. Bayly,

I noted with interest the reference to Peter Wyper the famous Scottish accordion player who had a music shop near Glasgow (in Mr. Gallacher's letter. Does he, or any member know anything else about Peter Wyper? I have a number of his recordings on Regal. There are 14 listed in the 1925 catalogue and there are three duets with Daniel Wyper. Was this his brother? The 1925 makes reference to 'more records in the special Scottish List', but I have never seen this publication. Does any member know of a copy? Only four of the solo records and the duets had been deleted by 1935 when they were appearing on Regal Zonophone. Four other (pre-electric) titles were listed, presumably the remainder of those formerly in the abandoned Scottish list. Only one more record had been deleted by 1938 too, according to my only other catalogue. Did Peter Wyper record for anyone else? Sincerely, Roger S. Thorne.

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WHEN RENEWING SUBSCRIPTIONS, please assist by sending to the Officer named on your reminder notice.

THE HILLDALE NEWS is the official magazine of the City of London Phonograph and Gramophone Society. Secretarial & Editorial address- 19, Glendale Road, Bournemouth BH6 4JA England.



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OCTOBER, 1938

**ANOTHER  
GRAND  
REGAL-ZONO  
STAR**



**ONLY  
ON**

**REGAL  
ZONOPHONE**

**16**



